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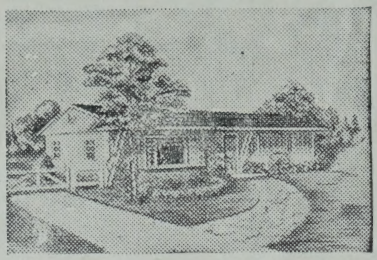

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THE CAPE PLAYBILL

Volume 4 No. 5 Week of July 28, 1952

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

THE PEOPLE IN THE HILLS

By MARJORIE W. SWIFT

This year is the three hundred and fiftieth anniversary of the christening of Cape Cod by Bartholomew Gosnold, but it isn't of Gosnold we are going for to sing. It is also, or could be, the almost one thousandth anniversary of the arrival on this peninsula of the Norsemen. Of course it hasn't been scientifically or legally proven that the Norsemen ever did come here, but we will overlook a little matter of proof. You have heard people, regular visitors, first comers and even permanent residents, make the remark that Cape Cod is unique. We think we know why it is; in fact we have a theory.

When the Norse ships came to these shores they brought stowaways. They brought Trolls. Trolls were probably the oldest form of manlike creatures to live on Earth. When man developed he was smarter in some ways and more prolific. The Trolls went underground, literally. For centuries they stayed under the hills and mountains of Scandinavia. When the Scandinavian peoples started migrating around they carried, all unwittingly, the Trolls as stowaways. Unwittingly, because the Trolls possess the power of invisibility.

When the Norsemen left, the Trolls remained and have been here ever since. The Cape was not over populated in those days, either above or below ground and the Trolls were content. They lived underground from habit and by preference. There were plenty of nice hills for them to make their homes in. The Europeans came again and stayed here, progress raised its head, roads were built, the automobile appeared and multiplied. Unfortunately for the Trolls, such grandoise schemes as re-arranging the landscape for some of our more ambitious highways has unsettled large numbers of these subterranean dwellers. Take the levelling of the top of Shootflying Hill, which disturbed a large and happy family of Trolls; we are sure that any accidents or breakdowns on that stretch of road are caused by the displaced Trolls. They are friendly enough to well behaved motorists, but let them catch one so unwary as to be reckless or rude and so much the worse for him.

One can hardly blame the Trolls for resenting it when bulldozers scrape the tops off their houses. It is hardly surprising when they seem to go out of their way to annoy people who are so disrespectful as to tamper with the natural beauty of the landscape and upset their living quarters.

Trolls have powers which we mere mortals have to struggle along without. Besides being able to make themselves invisible they can also cause plants to grow backwards into the ground and disappear. In the old days they were fond of souring milk and stopping the hens from laying. On the other hand, if the Trolls like you, you are in luck. They make fine friends, but very bad enemies.

It is obvious that the Trolls are friendly to the arts. They like the theatre and music. They appreciate painting and sculpture. We are sure that they have given their blessing to the various summer theatres, the Cape Cod orchestras, the painters and craftsmen of different sorts who flourish in these parts. We are convinced that, unseen and unheard, they help actors to learn their lines, dancers and singers to rehearse and painters to paint pictures.

It would be difficult to describe a Troll. In the old days they sometimes grew to be nine ells high and had noses up to three ells long. An ell is equivalent to forty-five inches. In latter days they have shrunk to the size of ordinary people and when they choose to be visible are all but impossible to detect. Some Troll families, due to crowded conditions underground, have moved topside and live like humans. Some have even intermarried with humans and produced half Troll-half human offspring. It has been said that Trolls' eyes are like cats' eyes with vertical pupils; also that they cast no shadow. You can't prove it by us, we don't know. What we do know is that Trolls take an active interest in local happenings and frequently have a hand in them. May the people in the hills be on your side.

FORTHCOMING

Constance Bennett was a star in pictures at the age of fifteen. Although she is the daughter of a stage family and while her father, Richard Bennett, argued for her to appear on the rostrums, Connie kept to the Kleig lights.

In Hollywood her talents have been employed by Paramount, Warner Brothers and Metro-Goldwyn-Mayer studios where she has appeared to great acclaim in such outstanding successes as "Born to Love," "Topper," "Lady With a Past," "Sin Takes a Holiday," "Our Betters," "Bed of Roses," 'After Tonight," "Moulin Rouge," "What Price Hollywood," "Common Clay," "Three Against the World," "Topper

Takes a Trip," and "Merrily We Live" to mention a few.

Innumerable writers have written what purported to be true pictures of the viva-

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cious Bennett. Demure, but highly intelligent young woman, a delightful hostess with a host of friends while others have stressed her emotional outbursts, her determined, supposedly selfish business deals but few have painted a true picture of the real Constance Bennett. The fact of the matter is that she hates, above anything else any show of hypocrisy, whether it is in her business deals or in her social activities.

She thoroughly dislikes the title, "the screen's best dressed woman" which she is often selected. Miss Bennett is a devoted Mother to her three children. A son and two daughters have been in Europe the past three years where her husband is a Colonel in the Air Force.

The past year or so Constance Bennett has toured the Air Force Bases in Europe and also during the Airlift in Germany much to the delight of the troops stationed

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abroad. Miss Bennett has brought them such Broadway hits as "Over 21" and "John Loves Mary." Her most recent motion picture was "As Young As You Feel" for 20th-Century-Fox.

And so it is this versatile actress of stage and screen that returns to the Cape Playhouse for one week beginning Monday, August 4 in a new play, "I Found April" by George Batson.

Staged by Arthur Sircom with settings designed by Paul Bertelsen, the cast features Edward Ashley, Herbert Evers with Marjorie Peterson and Helen Raymond.

Evening performances will continue through Saturday, August 9 at 8:30 P. M. with Matinees on Wednesday and Friday at 2:30 P. M.

AN INVITATION TO TEA

The Raymond Moore Foundation and the Cape Playhouse extend a cordial invitation to the patrons of the Wednesday and Friday matinees to visit The Cape Art Center to be their guests for traditional Tea Time immediately following the final curtain of each Wednesday and Friday matinee.

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BIOGRAPHY

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Week of August 4 **SYLVIA SIDNEY** in **"THE GYPSIES WORE HIGH HATS"**
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THE RAYMOND MOORE FOUNDATION, chartered by the Commonwealth of Massachusetts as a charitable corporation, was formed for the education and benefit of the public by the promotion and fostering of music, drama, horticulture and the fine arts. Under the will of the late Raymond Moore, who founded the Playhouse in 1927, it was provided that all his estate should be placed in trust for this particular purpose. The Raymond Moore Foundation owns the Cape Cinema, the Cape Playhouse Restaurant, the Cape Arts Center and Gardens, and a controlling interest in the Cape Playhouse. All of these properties adjoin each other. The income derived from such ownership is used for its maintenance and development.

NOTE OF THANKS

Mrs. Marjorie W. Swift who has authored "The People in the Hills" is Associate Editor of one of Cape Cod's most distinguished weekly newspapers, the Yarmouth Register, founded in 1836. She is the wife of the owner and publisher, Charles W. Swift. The Swifts have been first-nighters for many a season and are loyal and devoted friends of the Playhouse.

For your convenience, the box office will be open during the first intermission to accommodate requests for tickets. May we suggest that you avoid disappointment by purchasing your tickets now. If you care to you may reserve advance tickets by phoning the box office, Dennis 60 or 185 or by writing.

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Program

WEDNESDAY, MATINEE, JULY 30

PAS DE QUATRE

Music: Cesare Pugni
Choreography: Anton Dolin after Jules Perrot

Taglioni ..... **MIA SLAVENSKA**
Grahn ..... **SALLY SEVEN**
Grisi ..... **LOIS ELLYN**
Cerito ..... **NAOMI BONECK**

First produced on July 12, 1845 in Her Majesty's Theatre in London, this ballet served the purpose of uniting the most famous ballerina's of the 19th century "in one striking divertissement." It was one of the great events in the history of the romantic ballet and has still today the enchantment of a true period piece.

INTERMISSION

THE NUTCRACKER SUITE

Music: Tchaikovsky
Choreography: Ivanov
Costumes: Slavenska

Sugar Plum Fairy ..... **ALEXANDRA DANILOVA**
Waltz of the Flowers ..... **ELLYN, WEAVER, SEVEN, COLTON, KRAUTER, BONURA**
Danse Arabe ..... **BONECK**
Danse Chinoise ..... **KRAUTER, BONURA**
Mirlitons ..... **WEAVER, SEVEN**

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Trepak ..... **ORLOFF, COLTON, BONURA**
Pas de Deux ..... **ALEXANDRA DANILOVA, FREDERIC FRANKLIN**

"The Nutcracker Suite" contains all the divertissements and Pas de Deux from Tchaikovsky's most popular ballet "The Nutcracker," first produced at the Maryinsky Theatre, St. Petersburg, December 1892. With the exception of Danse Arabe and Danse Chinoise, all dances are performed as reconstructed after Ivanov for the Ballet Russe de Monte Carlo by Frederic Franklin. Danse Arabe is today very rarely performed in "Nutcracker" productions. This company's version was choreographed by Madame La Meri, an outstanding expert in ethnological dance. It is an authentic version of an Arabian Dance.

INTERMISSION

DON QUIJOTE PAS DE DEUX

Music: Minkus
Choreography: Celli
Costumes: Slavenska

MIA SLAVENSKA and FREDERIC FRANKLIN

This Pas de Deux is an excerpt from Petipa's ballet "Don Quijote" first produced December 14, 1869 at the Bolshoy Theatre, Moscow.

SPIRITUALS

Music: Traditional
Choreography: Tihmar
Costume: DuPont

KRAUTER, BONECK, SEVEN

This suite gives kinetic form to the emotions so wonderfully released in the old time "sperichils" and "shouts" expressive of the character and life of the Negro race.

WALTZ

Music: Johann Strauss

ALEXANDRA DANILOVA and NICHOLAS ORLOFF

SETTLER'S SUNDAY

Music: Harold Byrne (based on North American folklore)
Choreograph: Slavenska

The Young Couple ..... **MIA SLAVENSKA, FREDERIC FRANKLIN**
Cowboy ..... **COLTON**
Sheriff and Old Maids ..... **KRAUTER, WEAVER, BONECK**
Rancher, Wife, Child ..... **BONURA, ELLYN, SEVEN**

A sunny Sunday afternoon near an old Western settlement. A love duet is interrupted by the arrival of the sheriff with the gossiping maiden ladies. A rich ranch couple and their spoiled child join the party. A cowboy, having trouble with his bronco, breaks into the party, causing considerable commotion. A square dance unites the group and they take turns in solos showing their personality and special skill. The bored child interrupts the dance with fits of bad temper to the embarrassment of the dignified parents. The shadows begin to fall and the happily tired settlers take leave.

TONIGHT AT 8:30

MIA SLAVENSKA is numbered among the small handful of dancers performing today who have achieved the rank of Prima Ballerina Assoluta. The beautiful red-haired ballerina first came to America in 1938 as one of the stars of the Ballet

Russe de Monte Carlo. She was already well known to American dance lovers for her superb performance as the tragic star of the prize-winning French film "Ballerina." Although she was then still in her teens, her reputation as a dancer of rare talent had already been securely established in Europe and North Africa. Born in Slavonski-Brod, Yugoslavia, Slavenska was enrolled in the Opera Ballet School in Zagreb when she was four. At five she was a child star; at nine two ballets were especially created for her; and when she was sixteen she became the Prima Ballerina of the National Yugoslav Ballet. In 1936, Mia Slavenska won the Gold Medal in the dance competition at the Olympic Games. After making "Ballerina," Slavenska joined the Ballet Russe de Monte Carlo and left the company in 1944 to form her own concert company, "Ballet Variante." Slavenska has been acclaimed for her roles in "Seventh Symphony," "Swan Lake," "Ghost Town," "Gaite Parisienne," "Sylphides," "Scheherezade," "Giselle," and "Coppelia" to mention only a few.

ALEXANDRA DANILOVA (Guest Artist) proudly bears the title of Prima Ballerina Assoluta. Danilova is a dancer of cherished tradition She is not only a supremely gifted artist, but she has a vividness of personality both on and off stage that make her every inch a star. Danilova is the only dancer trained at the famed Russian Imperial School who is now dancing outside of the Soviet Union. She studied her art at the fountainhead of Ballet and in accordance with three centuries of classic dicta. Born in a suburb of Leningrad (then St. Petersburg), Danilova was eight when she was admitted to the Imperial School. Upon graduation, she danced at the Maryinsky State Theatre of Opera and Ballet and toured with its company in France and Germany. In Paris, she won the admiration of the great impresario Diaghileff who invited her and other members of the troupe—namely, George Balanchine, Tamara Geva, and Efrem Kurtz—to join his company. Danilova came to America for the first time with the original Ballet Russe in 1933 and her success was instantaneous. She remained with that company, except when

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she appeared as ballerina in the Broadway operetta "The Great Waltz," until 1938 when she became Prima Ballerina of the Ballet Russe de Monte Carlo. Among her most famous ballets are "Cop-

pelia," "Swan Lake," "Gaite Parisienne," "Giselle," "Le Beau Danube," "Raymonda" and "Boutique Fantasque." Madame Danilova, at the height of her brilliant career, left the Ballet Russe this year to dance as a guest artist with the major ballet companies of the world.

FREDERIC FRANKLIN is undoubtedly the most versatile performer in the dance world. Franklin is as much at home in a "buck and wing" routine as he is in the most classical ballet roles. A native of Liverpool, England, Franklin's career began as a member of a young dancing group known in music halls as the Lancashire Lads. He has taught ballroom dancing and even partnered and provided the piano accompaniment for the famed Mistinguette in a French nightclub act. Before joining the Markova-Dolin Ballet Company, Franklin appeared in West End musical productions. In 1938, Franklin was invited to join the Ballet Russe de Monte Carlo and he remained with that company as Premiere Danseur and maitre de ballet until the end of this current season. Franklin's most notable successes have been in the roles of the Baron in "Gaite Parisienne," the Hussar in "Le Beau Danube," the Cowhand in "Rodeo."

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Johnny in "Frankie and Johnny," Albrecht in "Giselle," the Prince in "The Nutcracker" and Franz in "Coppelia."

NICHOLAS ORLOFF (Guest Artist) is regarded as one of ballet's finest character dancers. Born in Moscow, he graduated from college in Paris and studied ballet with two great teachers, Preobrajenska and Gsovsky. Prior to joining the Ballet Russe de Monte Carlo in 1938, Orloff danced with almost every ballet company including the Original Ballet Russe, Ballet Theatre, Ballet Russe de Monte Carlo and the Metropolitan Opera Company. Orloff's most famous roles are in "Graduation Ball" (he created the role of the Drummer), "Romeo and Juliet," "Fair at Sorochinsk," "Princess Aurora," "Carnival" and "Petrouchka."

The trade cards appearing in the Cape Playbill are not mere advertisements—they denote those who reliably serve. They have been selected because of merit and reputation and represent people who help make this program available to you. We respectfully request that you visit them whenever possible.

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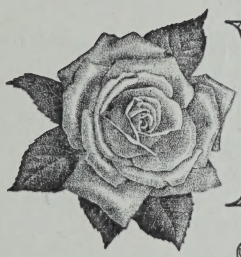

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with HERBERT EVERS
Staged by ARTHUR SIRCOM
Setting designed by PAUL BERTELSEN
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Week of AUGUST 11

SYLVIA SIDNEY and STEPHEN BEKASSY in "THE GYPSIES WORE HIGH HATS" by Pulitzer Prize Winner Joseph Kramm